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## **THE PAGEANT AND MASQUE OF ST. LOUIS**

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**T**HE big St. Louis art event for the coming spring, of course, is to be the "PAGEANT AND MASQUE OF ST. LOUIS," which will be staged at the foot of Art Hill, in May. Preparations for this production, on an imaginative scale, have been under way for some months, and from now on the city will occupy itself more and more with this large undertaking. The relation of art to the pageant necessarily is a vital one, and the art spirit of St. Louis will be tested in the result. To some considerable extent, indeed, the spirit of St. Louis will be measured by the world, according as the people take hold of the artistic possibilities in this great undertaking. Whether it shall be highly successful, or only moderately so, will depend, of course, upon this city's capacity to rise to an opportunity in art. The equipment of the city with the qualifications for success in such municipal enterprises obviously is a matter which especially depends upon the art lovers of the community, and of course is one of the functions of our public museum, together with the library, the schools and other educational institutions.

## **CITY ART MUSEUM IMPROVEMENTS**

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**W**ORK now under way will materially affect the appearance of the Museum and the usefulness of its collections. During the last few months much work has been done upon the Museum building. The interior has been repainted and repaired. Many of the installations have been rearranged.

### **TRIPTYCH BY HERMON A. MACNEIL**

It was planned, when the art building was erected by the LOUISIANA PURCHASE EXPOSITION COMPANY, to have sculptured above the north entrance three decorative panels in relief, a triptych composition, designed by HERMON A. MACNEIL. MR. MACNEIL completed the designs, but delays which occurred in the erection of the building prevented the execution of the work in place. Negotiations for the

## **CITY ART MUSEUM BULLETIN**

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carrying out of his work were taken up with Mr. MACNEIL on the part of the MUSEUM OF FINE ARTS a long time ago, but only now has it been practicable to carry the matter through. The panels will be a notable addition to the important sculpture of St. Louis.

### **PRINT COLLECTION ON SECOND FLOOR**

THE rooms on the second floor of the Museum building, on the south side, have been refitted for the installation of the print collection, including etchings, engravings, lithographs and other reproductive art. A large part of the possessions of the museum in this branch already have been installed in the new quarters, and may be seen to much better advantage than ever before. The large west room has been assigned to the Arundel prints; the large east room to etchings and engravings, and the smaller rooms and passages between have been allotted to various groups of engravings, lithographs, etc. Recent acquisitions have greatly enhanced the merit of the collection, and in the near future it will be fully established as a department of the Museum's work.

### **VARIOUS INSTALLATION CHANGES**

SEVERAL of the south tier rooms in the basement of the Museum building, those immediately at the east of the south stairways, also have been fitted up for the reception of exhibits. These rooms are lighted by windows in the south facade.

The Egyptian and Assyrian sculpture and other exhibits, which were installed on the main floor in galleries 20 and 21, have been reinstalled in two of these basement rooms. Others are devoted now to the collection of American Indian art work. The latter has been rearranged, partly in wall cases, the larger baskets and other objects in cases on the floor.

All these changes have relieved some of the pressure upon the space on the main floor, made it possible to hang some of the galleries of paintings with only a single line of pictures, and afforded opportunity for other changes in installation.

The installation of sculpture has been improved by the provision of many new pedestals, by repainting, and in other ways. Some new examples have been installed in the collection of American sculpture, chiefly in the central sculpture hall, and some others have been removed to places in the basement.

MEMORIAL TO PROFESSOR IVES

The memorial to PROFESSOR HALSEY C. IVES, founder and long-time director of the Art Museum in St. Louis, is the principal new installation in sculpture hall. It comprises a bust, the work of VICTOR A. HOLM, and a memorial architectural setting, by HELLMUTH and HELLMUTH, architects, working with Mr. Holm. It is built into the center of the north wall of the sculpture court. A photographic reproduction forms the frontispiece for this issue of the BULLETIN. It bears the following inscription:

TO  
HALSEY COOLEY IVES, LL. D.,  
1847 — 1911  
FOUNDER OF THE  
ST. LOUIS SCHOOL OF FINE ARTS  
AND OF THIS MUSEUM  
WHO DEVOTED HIS LIFE TO THE  
SERVICE OF ART, THIS MONUMENT  
IS ERECTED BY THE PUBLIC  
  
"ART SHOULD BE A MATTER OF  
EVERY-DAY ENJOYMENT AND USE  
TO EVERY NORMALLY-CONSTITUTED  
MAN, WOMAN, OR CHILD" - IVES